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ancestral ghosts around whose cult the ritual which takes place in the dancing-ground centres.

Turning our backs now on the Lower Side, let us, with the aid of the panoramic view seen in the Frontispiece and Plates II and III, survey the high place where the chief sacrifices take place. From end to end the ground is about 300 feet long. Along the whole of the Upper Side, built on the slight elevation which forms one side of the valley, is a continuous platform of coral blocks carefully fitted together, rising to a height of 10 to 12 feet from the ground. This, though in appearance a continuous structure, is in fact a succession of contiguous stone-platforms on which the most important tusked boars are sacrificed.[1] On the extreme left is the enormous banyan tree already mentioned, some of the aerial roots of which have been carved away so as to form a kind of cave within the tree, where, on a part of the stone-platform rather lower than the rest, cannibal feasts were formerly held.

To the right of this in front of the stone-platform is a small dolmen and other upright stones, and to the right of these again stands proudly the orchestra of upright slit gongs, huge trunks of forest trees transported from the mainland, hollowed out through a longitudinal slit so as to leave only a thin shell of the original trunk. Above the slit is carved an image representing the face of the ancestral ghost, whose voice speaks when the gong is sounded by hitting one side of the slit with a soft-wood stick. The nose of the image is pierced, and from it hang the jaws of the tusked pigs sacrificed in its honour on the day of consecration. The tallest of these gongs is about 12 feet high, not counting the base buried in the ground. Since no sacred object is ever removed, but simply allowed to rot where it stood, the remains of old gongs are also seen, two leaning to the right, one lying in front, now used as a seat for casual use. Four different sizes of gongs go to make up an orchestra, and the complicated and indescribably stirring rhythms they beat out are the wonder of all who have the good fortune to hear them.[2]

Beyond the gongs, supported on three stakes, is a rack displaying the jaws of tusked pigs recently sacrificed in one of the innumerable performances that go to make up the protracted Maki rite. To the right of this is another small dolmen, and beyond this again is a cylindrical cane structure set up to protect a special yam and banana tree planted during the mortuary rites for an old man.[3]

To the right of these again are three large dolmens. These, as will be described later,[4] were erected at successive performances of the Maki rite (as in the case of gongs, no sacred stone object is ever removed), and are the stone altars at which other important tusked pigs are sacrificed.

[1] For details of the sacrifices performed here and at the other stones see pp. 413 ff., 430.
[2] For details see pp. 311 ff.
[3] See p. 550.
[4] See p. 414.

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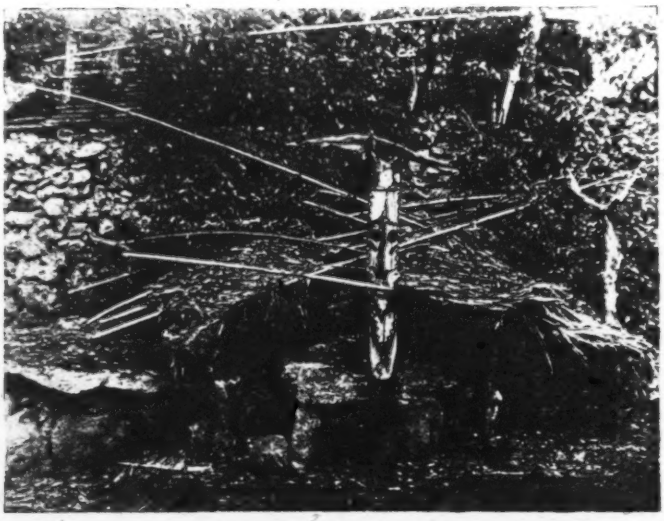
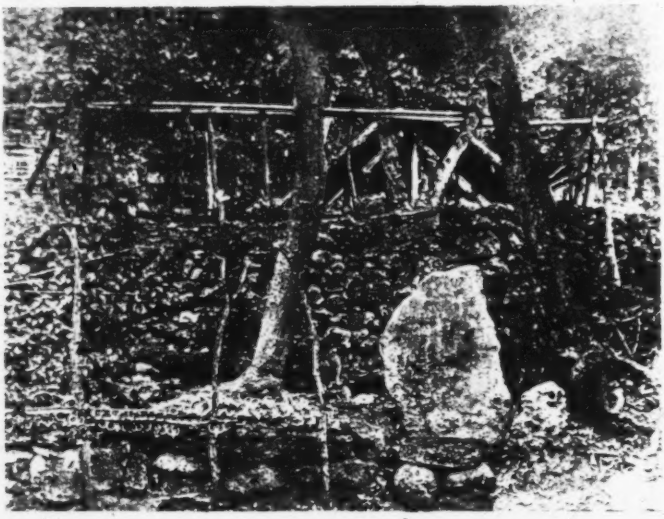


782
417



1. Dolmens at Pete-hul. The roof supported by the ancestor-image on the right has collapsed, causing the hawk-image over its head to fall awry. *(See Frontispiece)*

2. Large monolith and small dolmens on which lie the remains of a rack displaying the tusked jaws of sacrificial boars. Note the stone-platform behind. *(See Frontispiece)*

[facing p. 36]

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ground, the party advances slowly towards the receiver and the trumpet signal is once more sounded, those in the party cheering as the blower draws breath for each new stave.

[373
417]

FIG. 44

"Circling" with blackened and lighted torch for a circle-tusker. The Maki-man carries his torch in his right hand, raising the dust with his swift-moving feet as he circles round towards his wife's father who awaits him outside the picture to the left. The drawing is made from a photograph taken during Low Maki at Peter-ihi, facing the Lower Side of the dancing-ground where women and children watch from behind a light fence made of decorated bamboos.

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PLATE XVI. 1 and 2

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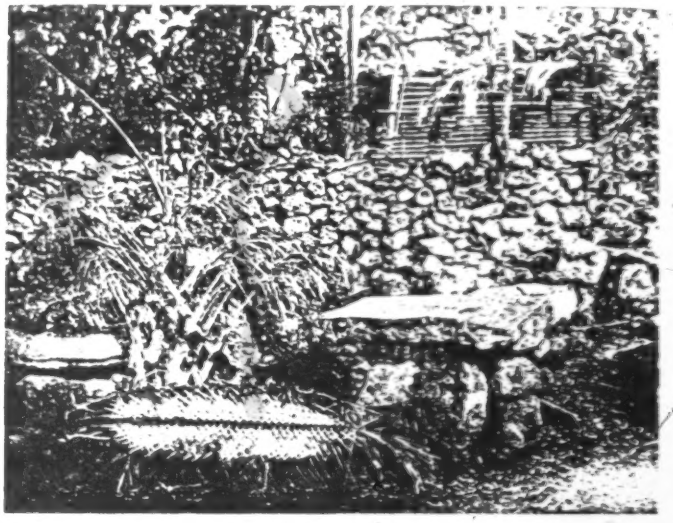

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[493]

1. Large dolmen at Pete-hul. Behind is part of the stone-platform, and to the left a leaf screen and circular fence erected during the mortuary rites for an old man.

2. Table-stone for a dolmen resting on the wooden sledge on which it has been hauled up from the reef. (*Speiser*, 3, *Plate* 63, *Fig.* 4.)

Seeing P. 365